

FACULTY OF MUSIC UNIVERSITY OF TORONTO

FACULTY RECITAL

Vladimir Orloff, cello

Boris Lysenko, piano

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Sunday, November 17, 1991

at 2:00pm

Walter Hall

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PROGRAMME

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Vladimir Orloff, cello
Boris Lysenko, piano

Sonata in D major
Allegro
Adagio
Minuet

Pietro Locatelli
(1695 - 1764)

Sonata in D minor Op. 38
Allegro non troppo
Allegro quasi minueto
Allegro

Johannes Brahms
(1833 - 1897)

* * * * INTERMISSION * * * *

Sonata, Op. 36
Allegro agitato
Andante moto tranquillo
Allegro

Edvard Grieg
(1843 - 1907)

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PROGRAMME NOTES

Sonata in D major

Locatelli

Pietro Locatelli, born in Bergamo in 1695, was one of a number of composer-violinists who studied with Corelli and later amplified his master's modest technical demands influencing violin playing throughout Europe. As the English historian Burney put it, Locatelli had "more hand caprice, and fancy than any violinist of his time" although he adds somewhat sourly that Locatelli's music "excites more surprise than pleasure." As far as is known he wrote no sonatas for cello. This work is an arrangement by Alfredo Piatti of movements from the Opus VI violin sonatas: the *Allegro and Minuetto* from the sixth sonata of that set, and the *Adagio* from the twelfth sonata.

The first movement is an interesting example of a preclassical sonata form. The melodic material is worked out in a typically Baroque manner by a process of continuous expansion yet the formal design has all the basic ingredients of a classic sonata: a clear movement to the dominant key with a contrasted theme, a modest development section, and a purposefully prepared return to D major for a restatement of the opening section. The *Adagio*, a binary movement in D minor, is notable for its fine cantabile melody and for the elaborate solo cadenzas with which each section ends. The third and final movement is a set of variations on a simple minuet theme. The variations follow a well-tried pattern that of increasingly elaborate and virtuosic decoration of the original melody and the modern performer, no less than his 18th century predecessor, must command "hand, caprice, and fancy." We may be less easily surprised than Burney by such displays but let us hope we are not immune to the pleasure they afford.

John Mayo

Sonata in D minor, Op. 38

Brahms

Only in the nineteenth century were discovered the sonority and technical abilities of the violoncello as a solo instrument. The development of the cello had started with Bocherinni and Haydn and continued with cello concertos written by Schumann, Dvorak, and trios and sonatas written by Beethoven, Brahms and Schubert. Both sonatas by Brahms for cello and piano, belong to very different periods. Between the E-minor *Sonata Op. 38* and the

F-major *Sonata Op. 99*, there is a distance of twenty four years (1862 - 1886). Within this period, Brahms had written four symphonies. The *Sonata in E minor* written in 1865, is constituted in three movements. By easing and contrasting the lyrical melodic material (especially in the first movement) Brahms follows the sound structure of the classical type of duo sonata, but at the same time lends weight and richness to the piano part, just as Beethoven had done his own way. The texture of the instrumental lines is well defined and clearly demarcated, even in the counterpoints which result from the theme. Possibly Brahms here intended to demonstrate his contrapuntal mastery, but in any case aimed at a synthesis arising from the inter-relation of independent rhythmic structures, strict contrapuntal writing and formally disciplined lyricism.

Sonata in A minor, Op. 36

Grieg

Dedicated to Grieg's brother John, *Sonata in A minor, Op. 36* was intended to represent the latter's moods and emotions. The *Sonata's* subject is sombre and impassioned. Musically, the score echoes many of his earlier compositions. The restless opening movement, *Allegro non troppo* begins with a long slow melody, followed by mounting energy which subsides, introducing the second subject. This gentler sub-melody is characteristic of Grieg's earlier lyrical melodies. The movement closes with a passage reminiscent of his earlier *Piano Concerto in A minor*. The tone of the second movement, *Allegro moto tranquillo*, is elegiac. It begins with a slow march, which climaxes, to be followed by a nostalgic coda. The movement imitates Grieg's incidental music specifically the *Homage March* for Bjornson's play *Sigurd Jorsalfar*. The finale, *Allegro*, opens with a folk song melody which reappears at half-speed in a major key as a contrasting subject. This movement echoes Grieg's earlier work *Solvejg's Song* in *Peer Gynt*.

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TONIGHT'S ARTISTS

VLADIMIR ORLOFF was born in Odessa, Russia and received his first cello lessons from his father, himself a professor of cello and a soloist. In 1943, he emigrated with his family to Romania and entered the Conservatory of Music in Bucharest, from which he graduated with the highest distinction in 1947;

in the same year, he made his debut with the Bucharest Philharmonic under Constantin Silvestri. In 1953, he was awarded first prize at the Bucharest International Competition, followed by first prize in both the Warsaw and Geneva Competitions.

After winning the Warsaw prize, he performed with the major orchestras in Hungary, Poland, Bulgaria, China, and Czechoslovakia. Vladimir Orloff was giving concerts in Vienna in 1964 when he decided to remain in the west; he was immediately invited to join the Vienna Philharmonic Orchestra, a position he relinquished in 1967 upon being appointed "Professor Extraordinaire" at the Vienna Academy of Music.

Since his first concert in Vienna in 1968, for which he received critical acclaim, he has given a great number of concerts in Austria, Belgium, Denmark, France, West Germany, Great Britain, Greece, Holland Ireland Israel, Italy, North America, Sweden, Switzerland, and Turkey. Vladimir Orloff has performed with many leading orchestras, including the Vienna Philharmonic the Royal Philharmonic in London, R.I.A.S. Orchestra, Munich Chamber Orchestra, Philharmonique de O.R.T.F. in Paris, L'Orchestre de la Suisse Romande, and the Toronto Symphony, under the baton of such conductors as Karel Ancerl, Takashi Asahino, Moshe Azmon, Sir John Barbirolli, Sir Adrian Bould, Eugene Goossens, Heinrich Hollreiser, Zubin Mehta, Carl Melles, Walter Susskind, Hans Swarowski, Wolfgang Sawallisch, Horst Stein, and Sir John Pritchard. Mr. Orloff has participated in major music festivals, including the Prague Spring Festival, the Budapest Bartok/Liszt Festival, the Bucharest George Enescu Festival the BBC promenade Concerts, the English Bach Festival, the Carinthischer Sommer Festival, and the Festival International de Lanaudiere.

In 1971, Mr. Orloff came to Canada at the invitation of the University of Toronto to join the Faculty of Music as a Professor. Since then, he has performed with leading Canadian orchestras, in solo and chamber music recital across the country, and in major Canadian festivals. He has recorded on the Electrocord, Fidelio, Da Camera and CBC labels.

Born in Russia, **BORIS LYSENKO** studied at the Special Music School affiliated with the Leningrad State Conservatory. He graduated from the Faculty of Piano and obtained a post-graduate degree in Music from the Leningrad state Conservatory. His teacher there was the distinguished Soviet pianist and professor Natan Perelman.

Mr. Lysenko taught at the Leningrad Conservatory for twenty years, eventually becoming Professor of Piano and Chairman of the Piano Department. He enjoyed great popularity in the USSR as a piano soloist. He was also a leader in the organization of artistic and scientific activity at the Leningrad Conservatory, and was its Vice-President for twelve years.

Mr. Lysenko performed extensively as soloist and made artistic tours throughout the USSR and Europe. He performed with numerous Soviet symphony orchestras and made recordings for radio and television. He came to Canada with his family in 1980 and is now a member of the staff of both the Royal Conservatory of Music and the Faculty of Music, University of Toronto. Mr. Lysenko made his Toronto debut recital in 1982, and had an enthusiastic response from the audience and the press.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

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November, 26, 1991 at 8:00 pm

FACULTY RECITAL

David Bourque, bass clarinet and basset horn
with

Patricia Krueger, piano

Young dae Park and Seymon Pertsovsky, violins

Daniel Blackman, viola

Kirk Worthington, cello

Walter Hall - \$ 10/5 Students/Seniors

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November, 27, 1991 at 8:00 pm

FACULTY RECITAL

Robert Kraft, guitar

Walter Hall - \$ 10/5 Students/Seniors

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FACULTY OF MUSIC
UNIVERSITY OF TORONTO

CHAMBER ORCHESTRA

David Zafer, conductor

Monday, November 18, 1991 at 8 pm

Programme

Symphony in A major, No. 29 K. 201 Mozart

Sinfonia Concertante in B flat major, Op. 87 Haydn
for violin, cello, oboe, and bassoon

Symphony in D minor, No. 31 Haydn

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